

MAGNETIC

VISIONS

GEZA X

LEAH SENIOR

IAN TEEPLE

RESEARCH REACTOR CORP
POWERPLANT

ERSTE THEKE TONTRAEGER

SNAKE VALLEY

THE STOOLS

DAUGHTER BAT
NUTS

ISSUE FOUR



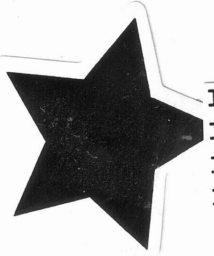
INTRO

You saw it here first!

Magnetic Visions expands to A3! Bigger bang for your buck!

If only quality would increase :/

This zine was produced on the traditional lands of the Wurundjeri people of the Kulin Nation. We acknowledge elders past present and emerging. This land is stolen and sovereignty has never been ceded



IIIIIIIIIIII
I: : : : : I
I: : : : : I
II: : : : : II

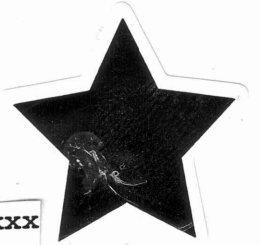
I:::Innnn nnnnnnnnn
 I:::In:::nn:::nn:::nn
 I:::In:::nn:::nn:::nn
 I:::Inn:::nn:::nn:::nn
 I:::I n:::nnnn:::nn
 I:::I n:::nn n:::nn
 I:::I n:::nn n:::nn
 I:::I n:::nn n:::nn
 II:::IIIn:::nn n:::nn
 I:::In:::nn n:::nn
 I:::In:::nn n:::nn
 IIIIIIIIIInnnnnnn n:::nn

[illegible]

```

eeeeeeeeeeeeeeee xxxxxxxx xxxxxxxx
ee:::::::::::::ee x:::::x x:::::x
e:::::eeeeee:::::ee x:::::x x:::::x
:::~e e:::::e x:::::xx:::::x
:::~eeeeee:::::e x:::::~x
:::~e x:::::~x
:::~eeeeeeeeeeee x:::::~x
e:::::e x:::::~x
e:::::~e x:::::xx:::::x
e:::::~eeeeeeee x:::::x x:::::x
ee:::::~e x:::::x x:::::x
eeeeeeeeeeeeeeee xxxxxxxx xxxxxxxx

```



Research Reactor Corp interviewed via phone 09/05/2020

Daughter Bat interviewed via Instagram 08/05/2020

Erste Theke Tontraeger Interviewed via Email on 09/05/2020

Powerplant interviewed via email 12/05/2020

Nuts interviewed via email on 19/05/2020

Snake Valley interviewed via facebook 14/05/2020

Ian Teeple interviewed via Email on 25/05/2020

The Stools interviewed via email 13/05/2020

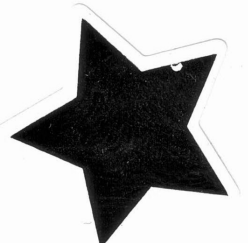
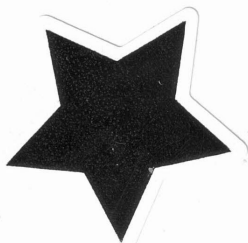
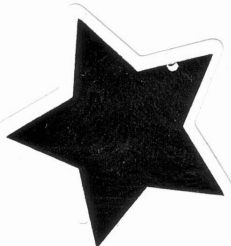
Geza X interviewed via email 11/05/2020

Leah Senior Interviewed via Email on 20/05/2020

mail 11/05/2020

Email on 20/05/2020

Artwork by Gabbie @apricotbanana



RESEARCH REACTOR CORP

Research Reactor Corp is a goofy rock meltdown hailing out of the dark lands of NSW, an explosive collaboration between Ishka of various Wartmann Inc bands and Billy (not me another Billy). their instantly recognizable stage presence and infectious energy have instantly bought them to rock royalty among greats like Kiss and Motley Crue



Hey Billy, How are ya doin

Not too bad man, I had the day off work today and I've just been laying on the floor listening to music

Hell Yea, what you been listening too?

I was just listening to that Scrapyard demo tape, its kinda like oi tinged American hardcore from like ten years ago or something? That dude Meatdog who sung in Gutter Gods from Melbourne did the cover art for it. Its just like angry music, I've just been really tired and I'm trying to just G myself up a bit. I've gotta go meet up with a friend for their birthday later, gotta get out of cozy mode. Ive literally just been under a blanket all day. Is it cold in Melbourne?

Not at the moment it's been pretty nice so far

Yea the suns out here but its just kinda like the weather is shifting. Its just not hot out at the moment.

Into Serious stuff, what's your favorite Killed by Death?

It's probably everybody's favorite Killed By Death, Five

Really?

Yea I love five I reckon it's so fucking badass. It's got The Stalin on it, it's got Nubs on it. That Black Easter song. Its got two Hubble Bubble tracks as well and The Kids. Five Rules. I just bought the New Zealand KBD from Repressed Records today actually

What where you doing before you met Ishka and sorta started RRC? What sort of creative things where you doing?

I'd always draw, I still all the time and will periodically do gig fliers and whatever. I'm a screenprinter so I'm always drawing and making shirts as well. I played in a band where we played a couple of shows before Research Reactor but one of the members moved overseas. I wasn't really doing to much musically that's for sure, I was buying a lot of records and just nerding out on music all the time but just kinda just enjoying other people doing shows

So Ishka was the beginning of you really getting into doing more music stuff?

Yea I suppose. It's pretty funny, before I really knew Harakiri Diat I'd followed his page and saw the Satanic Togas post and I was like "this is fucken awesome!" I didn't even realise they where from Sydney I guess cause Diat was from Bondi and Ishka would've been 17 at the time. But yea I ended up seeing them play and I just thought it was so badass. I just walked up to him and was like "hey man how ya going, you definitely listen to The Mummies and The Gories I can tell by your music" and we just exchanged numbers, he lived right near my work and I just went around to his house one day and we just recorded Meatman which is like the first song on the first Reactor tape, it was just me one shotting the vocals like writing a stupid song at work. And then I dunno we just did it regularly and the rest is history man

Does Ishka mainly come up with the musical parts of RRC stuff or do you do any of the musical stuff on the records?

Nah, on the first tape I mucked around on the synths a bit but like he's just so much better at it than me it's kinda like there's no real reason for me to be doing anything on it. Ishka is just really like bilingual on instruments, he can just fucken play kinda whatever, Ishka is really good at just making something on the drum machine or doing something with live drums and then just wing stuff on his four track probably in the same way you would do stuff Billy I'd imagine. You just lay down drums and then you just add a rhythm section over it or whatever then you'll just add some bass in it or add things like making a cake. He'll just kinda do that mucking around at home and send me a phone recording when I'm at work and say "do you want to get in the fucken rock cave this arvo?" and ill quite literally go to the bathroom at work and just like I'm doing shit and will just like write a song at work, go to Ishkas in the afternoon and hang out and make a song. Cause like sometimes the band is six people because Grace from R.M.F.C. will play in the band sometimes, then well go to practice with everyone with the song already recorded and pretty much ready to release or whatever and well just go the prac with that like "yea this is the song". But on the LP that's coming out for the first time ever the two newer songs on it has everyone in the band on it instead of just me and Ishka

Was that a different Dynamic to record with the whole band? Did it change how the song was formed and do you think it made it better?

Not really, to be fair Ishka did do a demo for it and we all came and met up to work on it. It just takes a lot longer to just rock up and do it with the full band, it's a lot easier to record and a lot more manageable If Ishkas is doing it himself. Don't get me wrong, I'm not implying we don't want anyone else on the recording because that's not the case at all but sometimes its just like a case of too many cooks in the kitchen, it just works kinda better that way I feel. Ishkas got a pretty good idea of the overall sound that were trying to do, not that any of the other members don't, Its just before we even had any intention of doing it live we always did it that way and its just kind of for us just works best that way I feel

With your live shows you've got a very eccentric and memorable image. Do you find that a strong stage presence is important when playing live?

Oh its just like a bunch of fun man. Obviously there's a theme to the way we write or the way we go about live shows or whatever, but were just really goofy people and we just didn't want to hang out chests like an angry ape man like a lot of the hardcore bands. Don't get me wrong theres definitely a time for that, I love hardcore heaps. But I dunno its just way more fun to just goof off and be an idiot, its just funnier to do it that way for us anyway, but maybe were idiots who knows

I mean from every single person ive spoken to whos seen you guys live everyone seems to love it so it seems to be doing some kind of good

Aw cheers man, it was a bummer that you couldn't get to the Melbourne show

Photos by Tim Williams



Since you came down to Melbourne for a show when Sick Thoughts came down to Melbourne do you reckon you guys will be doing some more touring later on in the year if all goes well?

Well I think hopefully if everything gets lifted this year I'm sure it'll be for a lot of bands a big year for touring. Like I mean a lot of people aren't spending money at the moment; I know I'm not bar from bits of the label stuff I've been doing. We definitely want to cause we have the LP coming out, ETT have already announced a date for it on the 3rd of July I think? So the LP out through ETT definitely, televised suicide haven't put up a date yet but I can only presume it'll be around the same time. We'd like to be able to tour the LP, it make sense to do that but I guess cause of corona we can't do it at the moment.

We've got a 4 way split 7 inch with Nick Normal, Gee Tee and Big Hog on Slime Street Records as well. I dunno, we're gonna have two records out at a time when we can't tour so I guess well do a tour thing for both of them I imagine? Would be cool to do it with Gee Tee not that has been spoken about I'm just saying that now but you know, were all best mates and shit

I thought there was a possibility of Nick Normal coming down to Australia for a few shows at some point, I might have been mishearing that

Yea he really wants to, it was really funny I've got him on facebook and he just facetime'd me out of nowhere the other day and I spoke to him with Kel and Ishka who were over to record some stuff. But yea he was super cool, I'd only spoken to him over Instagram but him and his girlfriend are really cool, we spoke to him for like half an hour. They said they really want to come down here, he was saying he was supposed to be in France at the moment playing shows but their plane tickets got refunded because of Corona. I'd love for him to come here his stuff rules, it's really good

You've gotten a lot of international attention I've noticed, most of the people who I talked to about RRC are international. Has the bands overseas success surprised you in any way?

Yea kind of, it weirded me out that people know about it to a certain degree. I mean they're not Kiss or Iron Maiden or anything but one that I was a bit flattered with recently about (I'm not trying to do a fucken name drop or anything) was the synth player from The Spits liked it and messaged the page and said he digged the music and I love The Spits so that was super cool

I think that's the biggest compliment you can ever receive in punk

Yea I was super stoked, I have their records and shit and I listen to them a lot so that was flattering and cool to me. But yea I can see especially from like American bands who make like similar stuff I can see how our music or sound or whatever aligns with their interests cause I guess they have to be interested in other people making different goofy music I suppose. I'm just cheering that a lot of the bands we like or labels we like have reached out and said they like it, were pretty flattered ETT hit us up to do the LP because like fuck, The Coneheads, Lumpy And The Dumpers, Tarantula, he recently did the Powerplant LP and the Dark Web record, and all of us are really big fans of Nancy which he put out.

I'm stoked that we're on the same label as some of those dudes, so that in itself it's a little bucket list thing for me personally. I know Ishka stoked as well, Set Top Box, R.M.F.C. and Arse from Sydney all have stuff on there. I guess generally Australian music internationally is pretty highlighted but I don't think we're the number one band in Sydney by any means. I just dig our friends come and watch us play



What are your favorite bands in Sydney at the moment?

Honestly man, and I'm not just being biased or whatever but just a lot of my friends and people in my close group of friends a lot of the music they make is fucking great. I will pretty much forever say that The Satanic Togas are the sickest band in Sydney, seeing them as like the one piece and then seeing them evolve into the three piece, they're super badass and for whatever reason people in Sydney snooze on them. If you can call Gee Tee a Sydney band now I guess they count haha. But theres a lot of cool bands from Sydney man, watching Histamine play live theyre like a really sick Hardcore band and AJ the singer is a really nice dude if you've heard them, im pretty sure they've got a seven coming out really soon. But yea, Set Top Box fucken rule. Those are all the hot Sydney bands I can think of off the top of my head

You're starting up a label soon called Computer Human Records and you've got a 7 inch coming out from Spodee Boy...

Actually its from Snooper, Spodee Boy plays in the band but it's the band he does with his girlfriend Blaire where she sings

Oh sorry I get those two confused

To be fair Spodee Boy plays all the instruments on the recordings and Blaire sings. They've got a couple of video clips on YouTube if you look up the song Music For Spys. Its really cool, Blaire is a like a multi media artist and she makes these animated gig flyers for bands in the states which is fucken wild and I haven't really seen anyone do that, she makes stuff that looks like kids shows or peewees playhouse. She could fully have a show on adult swim its crazy. They kinda sound like CCTV, Landline, Pscience or obviously Devo is a good comparison. I don't like to use the word "egg" but its like drum machine female punk that's very egg leaning. I'll use that word so people know what I mean

Finally, you've got the label starting up and the LP coming, what else can we expect from you at the moment?

Uhhh, new GTRRC is recorded. Its kinda funny, we've recorded four covers but two of the four got fucked up when we where trying to import them which was really shit, one of them was a bit of a questionable cover which I feel like some people wouldn't like so we probably wont be using that, but we definitely have ONE of the four. We'll probably record another two this weekend so were pretty keen for that, Jake from Drunk Mums did a fucken awesome Saints cover, Adam Ritchies done two covers, Drew from Sick Thoughts has done a cover, Natural Man aka Ian Temple has done a cover which is really cool, Sean Albert from Skull Cult, Belly Jelly, QQQL and a bunch of other bands has done two covers as well, Ishkas done two, Kels done one. Its pretty stinkin hot, the first one we did was just half of gee tee and half of RRC doing covers and I guess it is still that now but I dunno, Ishka referred to it as the worldwide expansion pack which I thought was pretty funny

Research Reactor Corp as mentioned have their LP coming out on ETT and Televised Suicide along with their currently available split with The Freakies on Goodbye Boozy. And keep and eye out for Computer Human Records in your neighborhood



Daughter Bat Speaks!

Daughter Bat and The Lip Stings is another off-center project by Lewis previously of Fruitbat. It's as Pop as it is a scuzzy mind melting psych punk. Like the mutilated baby of Thee Oh Sees and Scab Baby, Daughter Bat is the sound of a looking at a sunset while fighting a herd of goblins.

Hello Lewis aka Daughter Bat, I interviewed you in the first issue of Magnetic Visions for your band Fruitbat, how have you been since then and what is Fruitbat up to?

Hello billiam from classic bands such as disco junk and billiam aka the real life rock Jesus. I've been good and busy. Screen printing bootleg band shirts, skating and trying to record as much music as possible :) and as for fruit bat, it sort of doesn't exist anymore BUT Joel (the other main dude) and I are working on a brand new project which we're very excited about. Top secret at the moment but it's a bit different to what we've put out in the past

Very nice, To continue into psychology what do you see in this image?

Hmmmmmm, I don't see anything actually, does that mean I'm a repressed serial killer?

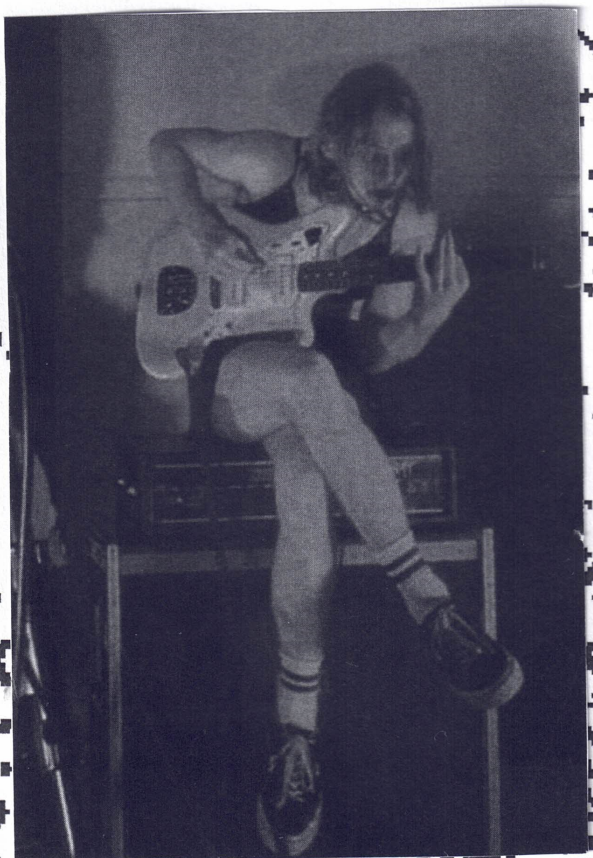
Maybe, How did you start playing music? And what's your favourite instrument to play?

Having to learn for year 7 music class, it sucked and I hated it. Playing music was hard and it sucked. And it's a toss up between the electric organ and a good old fashioned guitar baby



It's weird that your first musical experiences where negative. Do you still hate music?

No way Jose! It's a bit huge piece of my character now and I love the stuff. I think the initial hatred meant that when I started to enjoy it I reallyyyyyyy started to enjoy it



Where does the name of Daughter Bat come from?

Just because in Fruitbat I always wore dresses and makeup and whatever else so I guess my "character" was daughter bat, with Joel being brother bat and Cammy (drummer) being grumpy ol father bat. So laziness to think of a name from scratch long story short.

What was the preface for starting daughter bat? Why did you want to do a more solo based project?

Voice memos of random little song were taking up A LOT of phone storage and I'd rather just document them in a place where they won't vanish or be deleted. If other people like it that's EXCELLENT but if they don't it doesn't really matter, it's basically just a glorified voice memos bank haha

Where do daughter bat songs come from? How do you write these voice memos?

A lot of the time a melody will just pop into my head and I'll record it on the organ and then just build it from there, with the vocals just being added in because I feel like they have to be. I like to rely more on the instrumentals for feeling of a track as a pose to the lyrics themselves

So is the organ your main foundational instrument?

Eh kinda depends on my mood, it's really easy to write with though. Set out a simple chord progression with one hand and do a melody bit with the other thing. I definitely prefer playing the guitar and recording the guitar, But the organ is a very useful tool

What organ are you using at the moment?

Just some crappy 70s one I got for free on gumtree, it used to light up like a pokie but then it blew up haha, Still makes sound for some reason though

You've taken the mandatory loneliness in stride with your recent Quarantine Series, how has isolation influenced you?

It's made me appreciate being outside a lot more as well as turning my brain into absolute soup. I miss being able to see all my mates in the same place all at once though.

Is that what is inspiring the recent songs?

A little bit but I'm not really one to get too hooked on that kinda thing. More just that I've had a lot of time to listen to more music and different kinds, so while it is corona based inspiration, not necessarily directly



Do you want to start doing some more live shows with daughter bat? I think there was one proto show that happened correct?

Yeah there were a couple late last year but I don't know, I love performing live but I can't really imagine pulling it off with my current discog, plus Joel and I write separate stuff together that is more for a live setting so I'm still getting my fix

Maybe do like a backing track thing? Like Tombeau

Yeah that's always a possibility. I just reckon I'd feel weird being on a stage alone. Guys like Tom are really specifically charismatic and if you got it you got it but if you don't it just comes across as a bit goofy. Or at least that's how I picture it'd be with me haha

Lachie mentioned to me that you wanted to start a label? If you are whats it called and what do you want to do with it?

Yeah I've been tossing it up, just want to give local bands opportunities for hard copy music and general distribution and promotion like you guys and angry dog have given me in the past because it's so extremely helpful for beginner bands. And I'm not set on a name or anything yet, I just did a cassette run (which doesn't exist yet but will soon) for friends pop band called Cammy Cautious and The Wrestlers

That's an incredible name

I know! I actually have to take credit for 50% of it though sorry Sarah and will

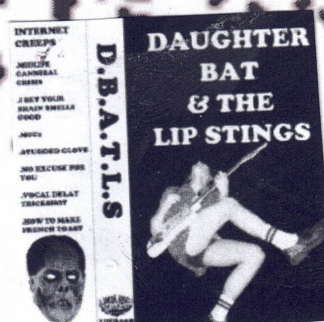
Finally. What do you want the people to know about Daughter Bat And The Lip Stings?

Ummmmmm that I just got a 4 track tascam and I'm happy about it and if you see me in the wild you should buy me a drink because I now have no dollars. And finally I want to ask you a question. Billiam, What is your guiltiest pleasure band? The band that you'd really hate if people know you liked

Don't tell anyone but I really like Jet

Oooooo very very nice choice, I won't tell anything me I swear

Daughter Bat has two tapes out on Under Heat Records and has many more blips of fuzz on his bandcamp. The prolificacy is unlikely to stop



Erste Theke Tontrager

Erste Theke Tontrager is the powerhouse of egg whatever you want to call it. At some point an ETT record has found a spot in your record collection and if not what the hell are you doing? With records by Coneheads, Skull Cult, Warm Bodies, Powerplant, Nancy and Lumpy and The Dumpers, Haug has established ETT as a sprawling record of the new punk generation



Hello Haug, how have you been doing today?

To be honest, the last days were super rough workwise, so I am a little bit exhausted but happy to answer your questions.

To start of with I want to talk about the name Erste Theke Tontrager, where did this name come from and what's it meaning?

When I was around 20 I always did the 1st bar shift at diy shows we booked (so I could get drunk asap after the shift) and everybody called me the "1st bar shift" which is erste theke in german. I also like the labels from the early 80s with german names like weltrekord or zickzack and so it became the label name.

What has been your experience with music before starting the label? What were some of the records that got you into punk?

I started listening to punk in a very early age and was fascinated from a tape one of my family members left at my parents place. In the Highschool I met some punks and one thing led to another. First I listened to a bunch of so called "deutschpunk" band but when I discovered hardcore punk out of America like NEGATIVE APPROACH I found my happy place in terms of music and started to discover all forms of punk genres...

ETT first started in 2013, what was the reason you started the label?

The Band of my friend called DERBY DOLLS (I drove them on like two EU Tours) and a LP ready and nobody would release that record, I had some money left and told em I would release it and so the ETT was created... I remember sitting in our local punk house and folding the inlays... great times...

What is the first thing that you notice when you look at an artist?

Do I believe the artist, is it full of integrity and to be honest, I need to like the songs/style in about 10 seconds, if that is not happening, I would not release it.

How do you find the artists you release?

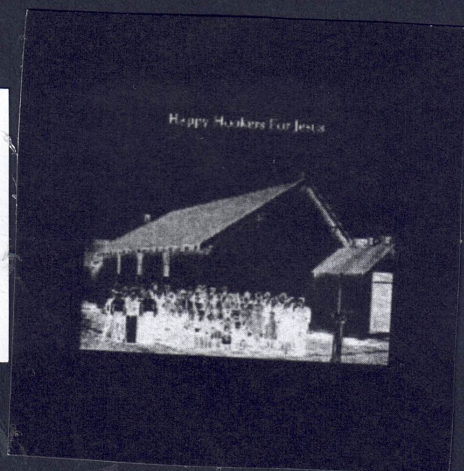
Depends, I like to search the web, haha. I like to discover music, everything else is my secret.

With me being from Australia, I notice you've released a lot of artists from the NSW punk scene (R.M.F.C., Set Top Box, Arse and soon Research Reactor Corp) What do you find so intriguing about this scene?

Young people, playing fresh, interesting and unique styles of punk, so I am not bored of those bands! I'm more animated to give those bands the option to put out a release than with me to give people worldwide the chance to listen to great independent punk music. They're not just the rip off of a rip off band...

Having released nearly 80 records, has there been an album or ep that you think hasn't gotten enough attention?

The Happy Hookers for Jesus EP is in my eyes the most underrated 7" I did. 4 Songs, 4 Hits! With Stab you an awesome all time classic. The SIN MOTIVO - EL DESIERTO LP was way ahead of their time too and should have been on more turntables.



Have there been any bands you've tried to get to release on the label that haven't come about?

Several, but you can't push people into doing a record with me or do it the way I like to release my records, fair enough and happy if they do it with any other label.

You've received a lot of international attention through countless bandcamp features and constant praise (especially over here in Australia), has this success surprised you?

Yeah. you know, I've done this for 10 years now and I believe in the only point that matters for me in running a label is to let the music do the talk, and great music will get notoriety. But I am so grateful and thankful that the label can work with all those great musicians out there from all over the world.

What has been the biggest challenge for the label so far, and how did you overcome it?

The Covid 19 pandemic I guess, time will tell, I think that is the biggest challenge so far was studying while doing this label. was a huge workload. Also the moving from Tübingen to Mannheim was difficult, but my friends in Mannheim are worth all the struggles.

What are you most proud about the label? What is your biggest accomplishment?

Running this monster for 10 years is amazing, worked with so many people and still have the drive to go on.

You also run a distro along with the label, what are some recent things you've gotten in you love?

The new Hank Wood EP is a brilliant release, the latest DETRITI RECORDS releases, but there is too much great music to just pick a few.

Who did the current artwork for your Bandcamp page, its lovely!

My friend who is also playing in the band LASSIE -> Marian aka FUZZGUN. He did an awesome job!

Whats one tip you would give to people wanting to start a label or distro?

You need time and a lot of energy, better not to start it without a lack of those components, it will need +5 years and + 10 releases that people believe in you and accept you...

Finally, what can we expect from ETT in the near future?

As always, keep your eyes open, I will not say anything until it is at the plant.



Powerplant

The next great generation of Synth Punk is being headed by UK institution Poweplant. Through a few eps, one debut album and a recent 7 inch on the legendary label Static Shock. A combination of the intensity of bands like The Screemers with rocksteady rhythms and a general feeling of calm stress, Powerplant rock my socks every day



Hi, introduce yourself and tell the readers what is your favourite youtube video is

Hello I'm Theo, I do Powerplant. I'm 5'10 (not sure). My favorites youtube video is now , sadly, down. It's of this dog licking the hell out of this guy's mouth who is just knocked out cold. 'Scruff McGruff scares the kids' is a great one. 'Annual Mechanic Robot Checkup ASMR' is nice. But these are classics from like two years ago at this point. God knows what I do with my time now, but I guess not doing that.

You've mentioned that you only listen to podcasts now, what is your favourite podcast at the moment?

I don't like 'listen' listen to them – its just another noise to help me think. They are all the classic scumbag left podcasts out of new York. Barely Human is the only podcast I listen listen to. Its good. Probably that three hour long Danzig interview is long overdue for a relisten now.

What are some of the bands favourite records? What records got you into the punk rabbit hole?

Being musically

The first couple of Powerplant releases where just you solo, now you have a full band how has the songwriting of the band?

I write all the songs still, things just got a little looser for other instruments now. Its sort of an open table I guess. There's a demo, then a fixed structure. Whatever gaps there are, are free to be filled but if the clock starts ticking I'll just do it myself.

Who is in the current band? What are they like?

Cam plays the synth and hits samples, Tom plays bass and Lloyd plays drums. But how long could a dream last...

Where do Powerplant songs come from, do you start with a melody or a concept or something else?

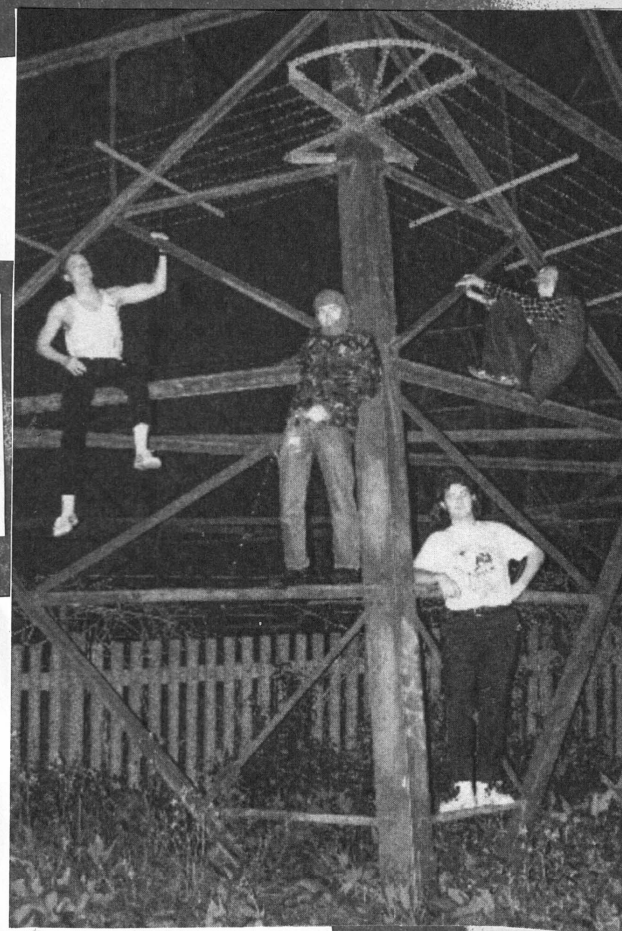
I don't remember. Lately its been a bass line. Probably a note or a few words or a feeling. The more I try it the worse it gets.

In an interview with Remove Records you mentioned how you try to listen to the least cool music out of your group of friends to gain an original sound. What sort of music is that?

Its more that I avoid listening to something I know I will like a lot and will try to rip it off rather than I listen to dull music wilfully. I listened to lots of Dwyer / Segall stuff when I was 18 and all the music I made was just a direct ripoff of that scene and everything. I should probably be less scared of that now but there is this caution about it.

How do you currently recording Powerplant songs?

Digitally. In bedrooms still. I wanted to go super clean on the 7", recorded nicely in a studio, but all that remained were drums and there was just so much bleed I had to Frankenstein the thing. I had copy and paste each crash because the overheads were useless. And yeah the rest in bedrooms.



People In The Sun took nearly 7 months to complete which was above average for your recordings at the time, how do you think this extra effort changed the bands sound?

It seems now like a very correct amount of time, although I thought I took too long at the time. First EP was done in three days and the second in three weekends or something. I don't remember why it took so long. It was summer I had to swim. Probably it took time because there was this and that and it was all more of a conscious act. Ideas are slow to come at times. I think at the very end I decided to redub all the percussion without distortion and make everything less muddy, which was probably the wisest decision I ever made.

People In The Sun released last year was a massive success selling out two runs of cassette and is now on its second vinyl repress. Was this success a surprise to you?

I had zero expectations. I'd be silly to say I didn't have hopes, but the ones I had were to do slightly better than the previous EPs which got maybe like a thousand views and 20 cassettes sold. Which already is pretty good.

You Re-Recorded Evidence for your latest 7 Inch, why did you do that?

I didn't want to do a just single with new songs and thought it'd be good to give the oldest songs a second chance, bail them out of the time when I didn't EQ anything.

Your new 7 inch is probably your most "rock" release yet with a heavier emphasis on guitar and drums and less synth, was this a stylistic choice and can we expect more of it?

If you say so. It sounds that way because real drums are played very much like real drums. And there is a piano - sacrilege. And there is enough synth in there come on. Its all mixing mistakes I make eh. Half and half for new stuff at the moment.

Most of Powerplants T-Shirts and tapes are sold out, can we expect represses for people like me who are dumb and didn't buy them initially?

Yes to represses.

Has anyone bought the "Ass Time" shirt off bandcamp? Have you got any offers?

Not a single soul dared so far. Could you, the reader, bear the weight of Ass Time on your shoulders? Time will tell.

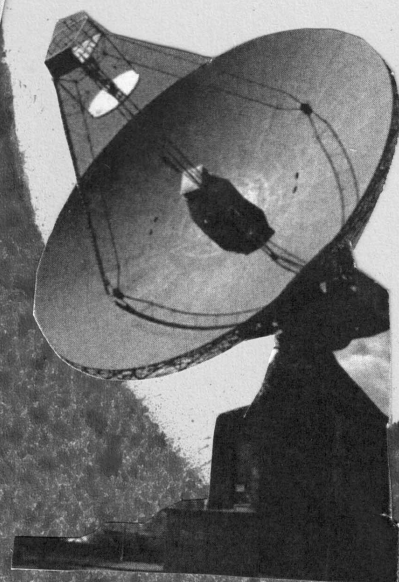
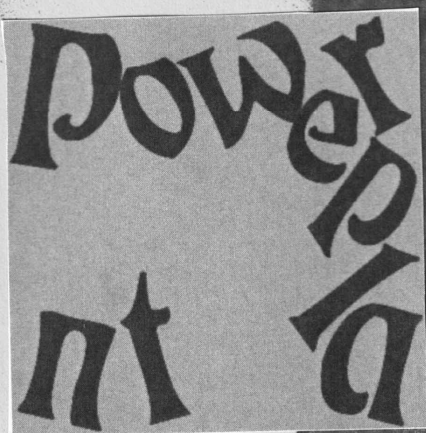


Powerplant have an incredibly striking visual image, who does the art and do you find artistic consistency important?

If you are gonna do it, you gotta do it right. I guess its been consistent because its been just me doing it all the time and I don't have enough time to fill the well so everything bleeds over. Its getting old though.

Who is the sun character that appears on some merch and album covers, what is his name?

Little critter. Its part of a cut out collage my sister made as a gift to my mom when I was born.



A Spine just got a disorientating video released, what is the origin of the video?

Iris Luz, who shot and is in the video, posted some test footage she shot with the spy glasses. Cam and I found it peculiar. She agreed to shoot some stuff with mirrors and it turned out ... epic.....

Can we expect any shows in Australia at some point?

That would be... epic....

What has been the most surreal moment in Powerplants success?

Just the whole thing really. Looking straight down at the 12" for the first time was very odd. A fella got a tattoo with a lyric, someone driving hours to get an autograph, fan art. Its gone to far. Persisting in this doomed world now. I don't believe in it still. Because I've seen it doesn't make it any more real to me. It's just air.

Finally, what are you going to do later on in the day?

Going to play worms.

Powerplant just released their second slab of wax, A Spine/Evidence which is also available on magnetic tape on Dreamland Syndicate, and a repress had just been announced for People In The Sun on ETT and Dreamland Syndicate. Now is the time to get hooked up to the power

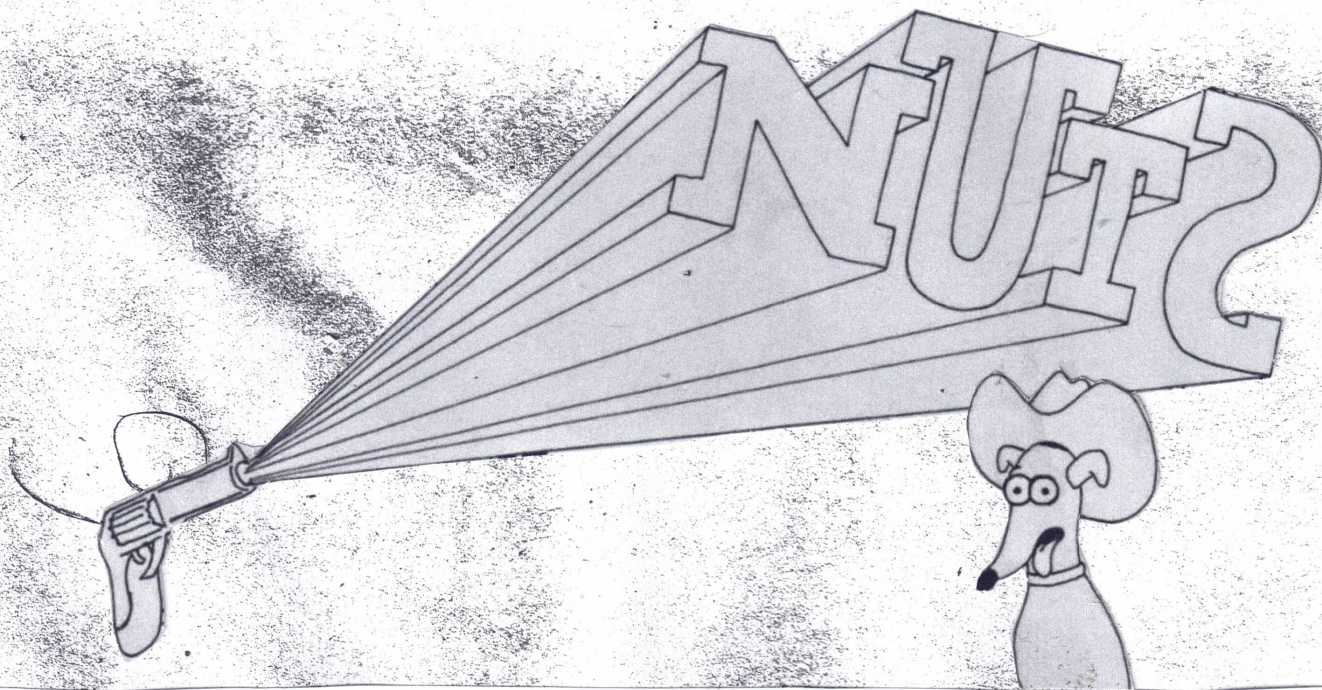


HOME COLLECSHUN



Hi!!





Here's a perfect example of the beautiful world of Post Bandcamp Core or whatever you wanna call it. Nuts is the solo project of Johathan Hohmann out of Germany. A fast paced and unstable facepunch of a project, nuts just drive me..... nuts!

Hello Nuts, how are you?

I am doing alright. I'm bored too as I'm spending most of my time at home now but I guess that's okay. Could be worse

How did you find your way towards punk? How did punk ruin your life?

I think I started listening to punk at the age of 13 or 14 when my friend Peter (who also plays in catch as catch can) showed me bands like flogging molly and dropkick murphys (lol). Next big thing was, when we discovered Turbonegro a few years later and then finally bands like the Black Lips that got me into garage rock about 5 years or so ago.

You're based in Cologne Germany, what's the punk scene like over there?

There is a lot of music in cologne and a lot of punk too. Not much of it is really the kind of punk I'm into though. Still there is a solid group of Garage Punk-lovers and locations to have a good time. Nothing compared to how I imagine the scene in Australia or the Midwest US right but still great. Bands from the last years that you should really check out are "Brain Traps" and "Acid & Eltern". I am also playing in another band here called Gordon Bleu. It's fast and noisy Synth punk in German.

Onto the Nuts, this is an offspring off your band Catch As You Can, tell me a bit about that band and what they're doing

CACC was my first band and is still my main-project. We're playing together for over 5 years now, released an LP on Alien Snatch! And Burger Records and played some tours around Europe. Unfortunately we had to postpone the recording of our 2nd LP due to Covid but it's definitely coming and about to be more Punk Rock while our first LP "Regular Vanilla" was a bit more Rock'n'Roll.

How do you find writing songs different between the two projects?

Most of the time the Songs I write for and with CACC are more complex. There's way more work put in details and stuff while the songs I write for Nuts are usually written and recorded very quickly and without caring about the sound and details that much. I'd say Nuts songs are weirder and in a way cartoonish too. I should also mention that the rest of CACC is not living in cologne, so we're not able to practise that often. So Nuts was basically intended to be another gimmick to work on from home whenever I have free time.

From what lyrics I can make out, the tape has a very paranoid and unstable outlook of the world, was this an intentionally theme you wrote around?

It's less a concept but more what was on my mind at the time I wrote the lyrics. Some songs are rather personal and dealing with health or work topics (spittin slime, days of leather). Also the digital age and it's influence on society is something I think a lot about, that's why I wrote The Revolution will be facetimed and 21st century fakes.

Do you think these themes will come back in later releases considering the state of the society we live in?

Yes I do. I still have to write most of the lyrics (I'm always doing music first) but the things didn't really change and I'm spending more time on the internet then ever before. And of course times are straight and Germany is full of idiots (it always was tho...)

The cover art to the EP is fantastic, who did it?

The Art was made by my friend Marco. We are both part of the "Mort Clique" a group of people setting up Punk and Garage shows in a private location in Cologne. He's a great guy and cologne's punk rock-scene would not be the same without him!

One of the tags in the bandcamp page is "post internet punk" and in the description you give a salute to Anthony from Anti, is the ep a sort of send up of the internet punk age in a way?

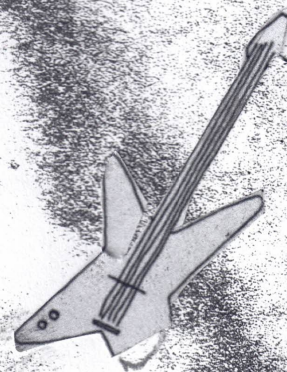
Anti (and all the other great channels) changed a lot for me. When I first found that Coneheads-Record I was blown away. I'm always fascinated by the amount of cool new bands that are coming up at the moment and how they're connected online. This Interview is the best example. People from Australia (or wherever) listening to Nuts just make me happy and I'm sure other people are thinking the same

What more do you want to do with Nuts?

I just finished programming beats for my 2nd release that I will start recording soon. There will finally be a physical release (though ldk in what form) and I'd also love to play the songs live one day. I'd love to play it with some friends as a band but I don't know when it will happen.



Nuts have their demo tape available on bandcamp at <https://nutsss.bandcamp.com/album/demo> with (hopefully) a physical media pressing to follow. It'll drive you nuts. Also check out Catch As You Can they're sick as well



Snake Valley

Snake Valley slipped up onto Melbourne gig poster late last year with their frenzied garage rock and intense live show fronted by Matt Martin aka Party Marty. The soundtrack to a weird garage rock science fiction film about overcoming some sort of oppressive regime, Snake Valley are as biting as any other local favourites

Who is Snake Valley and what's the best late night snack?

MM - Snake Valley are a 5 piece band who just love to create the purest rock to mankind. Preferably Garage and punk but a lot of influence of post rock and pure dad rock from some of our other lower IQ members

SU - nothing low IQ about dad rock bro, Best late night snack is HSP from Hasir Kebab on Smith St

MM - I 100% agree with the Hasir Kebabs on Smith St



How did Snake Valley form? What bands made you want to get together?

MM - Snake Valley formed after the death of our former shitty high school bands. We started off in Ballarat until we moved to Melbourne in 2019 to study music by this point we weren't existing due to we kicked out a member. Uni helped us meet Scott. Which we got on bass in the end and smashed out late 2019 with a single and a mini tour. As for bands that made us get together? Definitely the local scene. So underrated and under appreciated. We'd practically go to the Eastern whenever a good Ballarat band played or when an Anti Fade band came to town hahaha.

SU - I wasn't a part of the band upon its formation, but I joined early this year after meeting Matt and Lachie at uni in 2019, and we shared a love for Melbourne bands on Anti-Fade, Flightless etc. Also bonded through mutual friends/bands in the scene

Speaking of high school bands Matt. Who were The Good Wives?

MM - Good Wives? Just a memory I've tried to erase

I remember seeing something on the band's Facebook page about a missing horse, what was this about and where is the horse now?

MM - Oh yeah fun fact, Snake Valley is a small town outside Ballarat. Reynolds came up with the name. Don't ask me why hahah. The horse post came from someone who thought we were a community page for the town. She found a lost horse or something. The horse actually lives peacefully on a farm with this lady named Naomi. God bless that horse.

Speaking of Ballarat, you guys have your roots in the outer parts of Victoria but you've seemed to be more involved in Melbourne at the moment. What do you think the differences are between the two music scenes?

SU - Coming from the Mornington Peninsula myself, I definitely think the Melbourne scene is far more diverse in sound. Being a coastal area, we have an abundance of surf/indie influenced artists who kind of dominate the area, without too many groups trying to experiment outside of that realm. In Melbourne however, you could go to any number of venues on a given night and see anything from harsh noise wall acts to kraut rock jam bands. I think the stylistic diversity is fantastic and a breath of fresh air compared to more rural scenes.

MM - Ballarat's music scene seems to be dying and I'm not sure why. They still have great bands like Lymes, Dewey

and the Panel Beaters, Nasal Spray though but not many people are getting around live music like they used too. I have found that the Melbourne scene is a lot more open to newer bands and people have given us a go and we have been gaining traction I guess. Like Scott said it's a lot more diverse too. Love the Melbourne scene so much hahaha

What are some of your favourite Melbourne bands at the moment?

MM - God there is so many. Gonzo, Dr Sures Unusual Practice, Custard Brain (which Scott's in), Jarrow, Le Pine, Metdog, Clamm. I could go on for days, Spaghetti Stains and Gurdies as well

SU - I'll add a few: Polly and the pockets, washed up wizards, heir traffic, black snake whip

New Age Slavery (your first single) deals heavily with abuse employees face from their bosses. Does this have anything to do with your time working at Telstra Matt?

MM - No actually! I worked at a winery in Ballarat for 3 weeks. I won't say who as I've already been threatened with Defamation but basically I wrote it about the Winery Boss who was a verbally abusive, far right, racist, homophobic, transphobic piece of shit who exposed me to dangerous work. Bloke drove me crazy. The song was put together around about that timeframe in my life

Holy shit that's so intense

MM - I feel like that anger takes a toll on my lyrics that I write. With our other songs on our upcoming album, I found instead of retaliating to the things that piss me off, I write about it instead. Keeps me out of trouble (ie: defamation cases hahaha). With our newest single Bush Pig, I wrote about my hate of toxic abusive men in regional Victoria being able to join the Victoria Police Force

So we can expect a very angry and intense album?

SU - Musically I wouldn't say too intense, but lyrically Marty seems quite unhinged on a lot of tracks

MM - All I can say is in the words of Scott Urwin: Marty's Pissed, Marty's Pissed

Speaking of intensity. Snake Valley have one of the most intense and confrontational live show, is this an intentional part of live shows or do you find the live setting unhinging?

MM - Yes I do love making the audience feel uncomfortably intrigued. The goal is leaving them wanting more. I remember the last time we played at the tote a man pushed through the crowd after our set to tell me that my stage presence is like a person on crack. That's positive I guess?

I'd call it positive! Whats been the best and worst live show you have done?

SU - of the shows I've played with Snake Valley, Best: Evelyn (w/ dewey and the panel beaters) Worst: Grace Darling downstairs (however we played upstairs a few months later which was definitely one of our best). The Eastern with good morning was also a highlight

MM - For me, best live show was when we packed the front bar as a support or when we pulled a huge crowd at a headline show at the Evelyn on a tuesday Imao Or another Pre Scott moment when we supported Straight Arrows at the eastern and became pals with them. Worst would probably be pre Scott, Christmas Eve at Karova Lounge (RIP) in Ballarat. The venue told us to play a Christmas themed song. We played a god awful cover of Paul Kelly's 'How to Make Gravy' where I forgot the lyrics and the drum kit fell apart. It was a true tragedy... Scott Urwin has only been in the band for a short period so it'll be interesting what he says

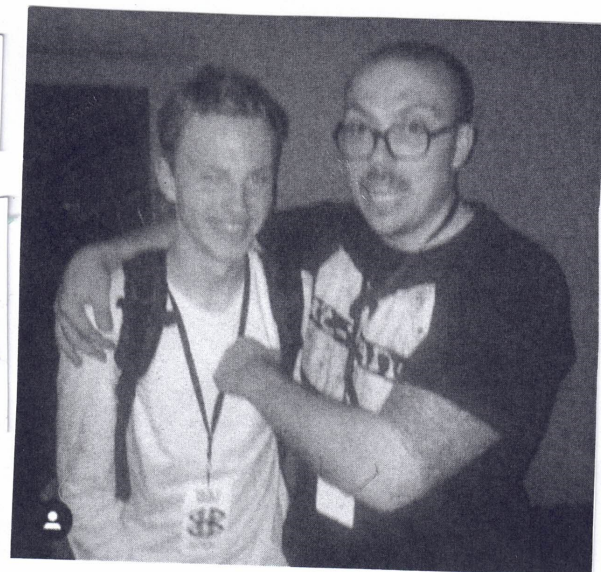


Can we expect a redo of How To Make Gravy later on in the year at chirstmas?

MM - Never. Again.

Marty, please explain this image

MM - Anthony Fantano's a big fan and he really wanted to meet me. He begged for my Snake Valley demos and cried when I told him he was wrong about Kanye's MBDTF. Great guy though



You reckon we can expect a review?

MM - I'm really hoping so

SU - Giddy Up 10/10

I wanna talk a bit about Scott's band Custard Brain. Can you tell me a little about the band and what's going on with them?

SU - The band was formed after Connor (guitarist) and I met at Gizzfest in 2018. We then recruited members from our old high school bands and are now a 6 piece. Our mixture of influences resulted in some psych-influenced punk tunes. Since then we've been gigging throughout last year and trying to get our name out in the scene. We are currently writing and recording our first album, which is set to be released later this year via Red Cave.

Red Cave is also the releasing the Snake Valley LP if I'm correct?

SU - Correct!

MM - Our debut album is called 'Giddy Up!' and will released later this year through Red Cave Records. Coronavirus really ruined our plans to tour and release it but we are back to the drawing bored to release it and planning something real big

Finally, to wrap things up. Is there anything else you'd like to say before we bring this meeting to a close?

SU - Stream my electronic side-project 'Prizefight' so that I can by coffee from fancy cafes

MM - Sown and Grown Twenty One, Marty's comin



Snake Valley have an upcoming single Bush Pig being released on all your favourite musical delivery methods off their debut album Giddy Up. I'd recommend putting your eyes open

IAN TEEPLE

It was only recently I connected the dots through the Mutants For Nuclear Waste extended universe created by Ian Teeple (at least I like to think about it like a power rangers universe). From the works of Natural Man to his involvement in bands like Warm Bodies and Silicon Prairie and his recent incredible art, I didn't realise the sheer brilliance of Ian until I sat down and looked around

To start off with, I noticed you just got a Korg Electribe SX, why are you excited to own this piece of wiring and what are you planning on using it with?

I have always wanted one! The original ESX one I have is like the best techno machine/ general sampling drum machine for cheap I think. I usually make lots of synth music for fun, who knows! There is a tape I made as "Peter Seasons" that is all derpy drum machine/ synth music.



Who are you Ian Teeple? What are you involved with?

I am living in KC and doing lots of drawings for bands and recording by myself lately! I also play in Warm Bodies and have been in a bunch of other bands.

How did you begin playing music? What was your beginnings in unpopular sounds?

I have been playing guitar since I was 6, and I begged my parents to buy me a four track when I was about 12, and have basically been going ever since!

How did you get involved in your local punk scene?

There was a venue here called FOKL that I volunteered for, but I think one of the first punk shows I saw was a no master show, or maybe the last Hairy Belafonte show? Both really important KC punk bands that shattered my mind. Punk music changed my life!

Who where the Yuck Rats?

That was my first band in highschool :-)! We made some CDs on CD Baby haha. That was a great experience in learning how to record and release something. I cringe when I listen but honestly I'm proud of me and my friends for doing it!

You run a "secret record label" called Mutants For Nuclear Waste, can you provide a little more information on this label?

It's not really a secret, anyone can go and look at it! I don't have any physical tapes up at the moment, but I'm working on a bunch of new stuff so keep your eyes peeled.

On this secret label you've released quite a few projects under the name natural man, some with miss lady and others with various members of the flamin hot band with heavy stylistic variation. is the stylistic variation of these projects an intentional aspect or is it just a general "brand" to put lots of music under?

It just sort of started out of wanting to have something to bring on warm bodies tours to show what I was up to outside of that. I am constantly recording, by myself or with bands, just always trying to stay engaged. Me and Olivia from WB's used to live in the same neighborhood and we wanted to make something freaky and interesting to give out to people or sell on the side, then I started a full band around the "Natural Man" name and we made a record and toured etc. It is sort of a catch all bandcamp for all the random extra curricular stuff I record.



The Natural Man Band went on a tour of west coast last year off a lumpy records album, what was that like?

West coast tour was so lit! It was the first tour for a few people in the van and it was just totally wild and fun! We had some van overheating trouble in the desert and basically got saved by Jeff from Choir Boy in SLC, played hide and seek in the historic Capitol theater in Olympia and then basically lived in Amber & Andy's house (naked roommate/ the world) for three days in Oakland. So many scorching hot shows in between, and overall we came back unscathed! I think Natural Man is officially on hiatus nowadays, but there is lots of love and we are all still close friends.



You dropped two song single by a new project called Silicon Prairie and that has been stuck in my head since I heard it, what is this project and can we expect more?

Silicon Prairie is my new band, I'm really excited about it! A new label in Australia called Computer Human Records (run by Billy of Research Reactor Corp fame) is going to put out a SP 7" sometime this year, I'm really hyped! I am also working on a full album very slowly haha. Its hard to imagine what the future looks like but until then I can't say much :-)

A lot of the stuff on Mutants For Nuclear Waste is usually pretty hard to get, what is the best way for a fan to get their hands on what you make? Asking for a friend

All the things on there so far have been limited run/ will probably not be back in print so for now so you might need to make a bootleg or something. I may start being better about putting tapes online now that I'm in quarantine mode, but as soon as I make something new I will make tapes again!



When you play in Warm Bodies (from what I can make out in 480p youtube videos) you play a left handed guitar despite being a right handed player, why do you add this extra layer of complication?

I guess it's the other way around, I play a right handed guitar left handed. That's just how I learned, my brothers and Dad all play guitar right handed, and I'm left handed so that's just what was lying around the house for me to learn. But it's handy because I can always borrow anyone's guitar on tour!

On the topic of Warm Bodies, how is the songwriting process for a Warm Bodies song? Do you come with a riff to practice or is it a different process?

I usually come to Jordan the bass player with like two or three riffs and then we figure out where they go together and sort of build songs from there. Then we take them to Gabe (the drummer) and we all finish it together. We are a long distance band, so usually we send instrumentals to Olivia in STL and she either likes them or denies them and then eventually we get together and record them!

When are Warm Bodies or BB Eye or any of your other bands coming over to Australia? We need some of those sounds to kick everyone in the head!

I was really trying to tour both Japan and Australia at the same time with Warm Bodies but it just ended up being so so expensive. It's a huge life dream to come tour over there though, I have made so many good friends from Australia in the past couple of years on instagram that I can't wait to meet IRL!

When you toured you made a tape for Natural Man called Hi Planet that never made its way online. Its one of my favourite little punk nuggets ive found through the world of googling, can we ever expect a reissue in some form for it? Or any of your other sounds?

Oh yeah! I was really proud of that tape when I made it, I only ended up selling those on warm bodies west coast tour and a few other places. I was waiting for someone to put it out on vinyl but nothing ever really panned out! Maybe someone will read this and want to put it out... Making records is my favorite part of this whole thing.

You've got a track on the upcoming GTRRC album/comp thing, what did you do for it?

I covered Padded Cell by The Mentally Ill! I was stoked they asked me, I've been following all those sicko bands out there for a while, shout out to GTRRC and GEE TEE and RRC and RMFC and probably a bunch more I am forgetting!

You've also done a lot of fantastic art for bands like R.M.F.C., M.A.Z.E., Soakie and various gig posters. Whats your process for creating these sick designs?

This is my favourite thing to do right now, I feel really jazzed on art! I try and do as much of it off of a computer, I do lots of photocopying and drawing to render the images, then go into photoshop and nudge things around for hours until I like it!

What's your favourite piece of art you've done so far? Which one holds a special place in your heart?

There are a couple I feel like I really nailed, but I feel like I don't have a favorite yet! I am really happy with how the M.A.Z.E. shirt turned out, I can't wait for the day when we get to do our Japan/USA exchange tours together after this pandemic calms down!

What keeps you continuing to make art? Whats the driving force behind things?

I'm honestly so stoked when anyone asks me to do art, it all has a special place in my heart right now! I love the challenge of a new prompt, I feel like drawing allows me to go somewhere I couldn't ever go doing anything else, it is truly a scary and magical feeling.

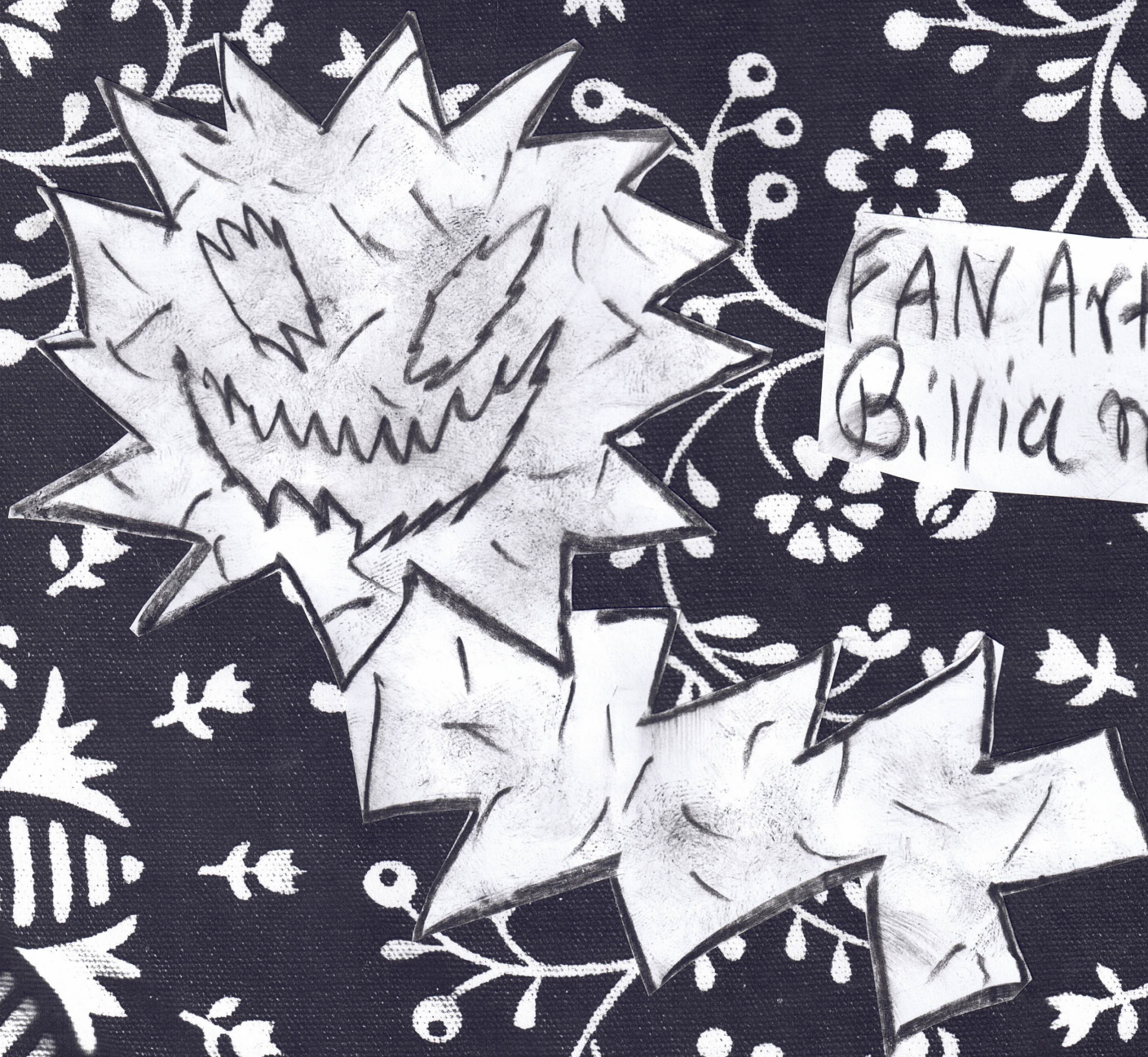
Is there anything else you want to say?

Yes! Also watch out for a new quarantine international internet band that is me, Sarah from Aquarium and Buz from RMFC, I think it sounds fucking mental!

Ian Teeple is not only always looking for design work, but hes always got something new on the horizon! Check out the Silicon Prairie 2 song single on Mutants 4 Nuclear Wastes bandcamp now or spiders will crawl on you

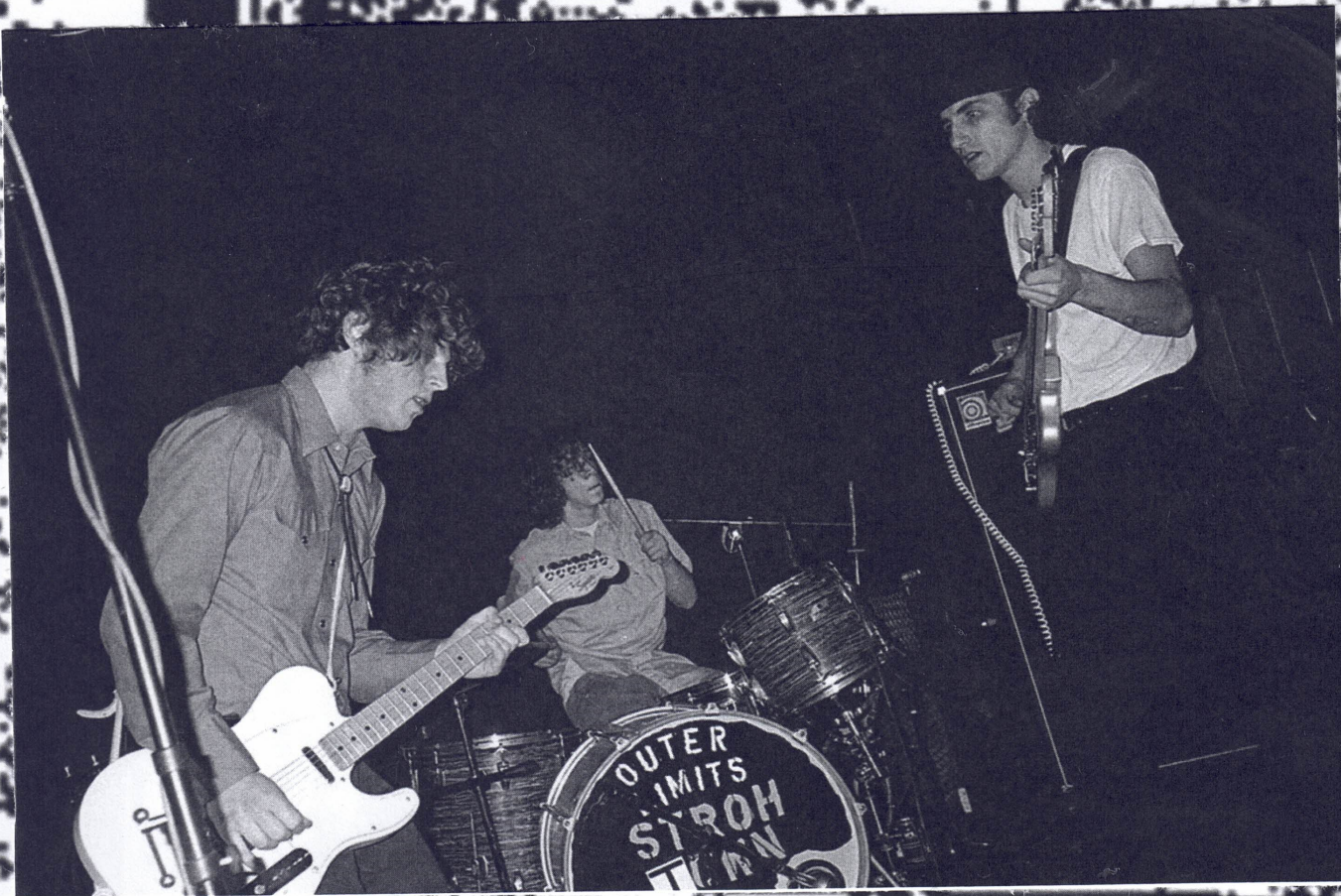


FAN ART BY
Billiam



The Stools

The best introduction I can give to the stools is to quote the Detroit Metro Times "I think it was on the eve of my 20th birthday and I was kind of, like, having a manic episode," frontman Will Lorenz says. He called his friend Charles Stahl. "I was like, we have to start a band tonight. We have no choice." If that doesn't portray The Stools as the most crushing intense garage rock band of recent times then their crushing garage shattering tunes will.



Evening. Introduce yourselves

Were The Stools. You're a Reader.
Will Lorenz (WL) - Guitar/Vox
Krystian Quint (KQ) - Bass/Vox
Charles Stahl (CS) - Drums

What was the beginning of The Stools? How did you get started making noise?

WL - For most of our childhood we have all been jamming with each-other on various instruments and styles, but it wasn't until we were about 19 when we finally decided to start The Stools as it is now based on a drawing of a made up band logo Chuck did in high-school. In a cobweb filled fruit cellar we forced ourselves to come up with a song on the spot and recorded it and haven't stopped.

How does the writing of a Stools song begin? Is it a planned anarchy or is it more spontaneous?

KQ - It's a bit of both, the beginnings of a song can come at pretty much any moment from any one of us, then after that it's a ridiculous amount of planning, collaboration and playing it 700 times till it sounds just the way we want. The further into our life as a band it's definitely become more meticulous but never forced

How was the recording of your first release 30mg Blues different to the recording of the When I left your most recent studio release?

CS - We did the recording of 30mg blues with our pal Craig Adams in a rather nice studio setup at a music school called "school of rock" in Farmington hills, MI. A lot of songs were not quite solidified in structure. I remember Will writing out the parts to "walk my dog" on a white board so we wouldn't mess it up. When we recorded "When I Left" we had all of those songs well rehearsed. when Third Man asked us to do some recordings, we had all four of those songs ready to go. We did the recording at the Third Man Cass Corridor store with Bill Skibbe who was very down to let us do our thing and get grimy. We recorded both EPs live with minimal over dubs (guitar solos, some Vox)

Detroit at the moment is experiencing a revival of intense energy rock, What are some of the best Detroit bands/labels/places to hang out?

KQ - There are way too many to list but some of my/our favorite bands/pals/labels/drinking holes: Toeheads, 208, Milk Bath, Werewolf Jones, Beauticians. Remove records, Painters Tapes, Outer Limits Lounge and anyone associated with them and the same for UFO factory

How was working with a label as illustrious as Third Man? Where there any worries about being exposed on such a massive stage?

WL - It was great working with them, and there weren't any worries going into it because the offer to do the 7inch was pretty out of the blue so there wasn't any time to think about it. We're also huge fans of many of the people we got to work with(Dave Buick, Ben Swank, Roe Peterhans, Bill SKibbe) who have been making great music for so long that we knew they would do it super right. We knew a few of the employees at the store front before we even went in to record so it was super friendly and relaxed

What was the best show you've ever done? And what's your worst show?

WL - We've had a ton of best shows it's too hard to pick because some have been to way bigger than normal crowds or with some of our favorite bands or out of town shows where we met some great new pals. Some highlights would be Masonic Temple, recording the live record, muddy roots, Dally in the Alley, watching Spencer from Big Hog's ps4 get destroyed, or a 5k at 7 in the morning. Our worst show is also hard to pick because there have been many. Probably worst was playing to a crowd of 3 in Oklahoma which included a coked-out heckler who insulted a 10 year old kid he was with for being bad at drums and it was probably 110 degrees Fahrenheit. We argued about a towel after that..... long story

What was the motivation for the Live At The Outer Limits? Why that venue?

CS - A lot of our favourite bands have incredible live albums. The Oblivians, Soledad Brothers, MC5, Dead Milkmen, just to name a few. We got to talking with our pal Kirk about wanting to do some recordings. He mentioned that the outer limits stage is all set up to record any live set. Outer Limits always sounds great and the owners are incredibly nice. it just seemed like the perfect place to record us in our natural state.

Who was the man introducing you guys on the recent live tape? He seems like a legend

KQ - Caveman fuckin Woodman, he absolutely is a legend and we are beyond stoked we got him to introduce us for that gig. Caveman has been at probably every gig for the last two years, not just ours, on top of guerilla style hi-jacking every local event and having his absolutely bonkers two piece play. Whether on the side of the road, next to the stage or in the middle of the crowd, or down the street from us at 7 am during a 5k run. he also happens to be a nurse and the biggest supporter of everyone. Long live Caveman Woodman. Sidebar, he also saved someone's life during one of our sets.

If you had to take five garage rock albums to a lone desolate island, which five would you take?

KQ - Reatards - Teenage Hate
Mummies - Never Been Caught
Dirtbombs - Ultraglide in black
Bantam Rooster - Fuck all Yall
The Witches - a Haunted Persons Guide to The Witches

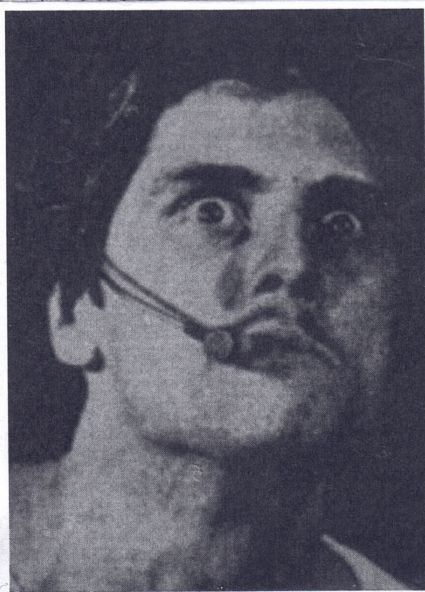
CS - Oblivians- Soul Food
The Cramps- Off The Bone
The Gun Club- Fire of Love
The Gories- House Rockin'
The Sonics- Here are the Sonics

WL - The Witches-
Haunted Persons guide to the Witches
Compulsive Gamblers-Crystal Gazing
Luck Amazing
Pangea-Night of the Living Dummy
Bantam Rooster- Fuck All Y'all
The Hentchmen- Hentch-Forth.Five



Finally, where do you see The Stools and Garage rock in general heading in the near future?
A waffle house in middle America

The Stools "Live At Outer Limits" live album is out now on Painters Tapes, ya dig?



SAVE US, GEZA!

The argument could easily be made that Geza X is the most influential figure in punk. Having been a seminal figure in the L.A. punk scene of the 1980s, recording the likes of The Germs, Dead Kennedys and Black Flag. Aside from stints in The Bags and The Deadbeats, he released his magnum opus *You Goddam Kids*, a masterpiece of synth punk and experimental recording techniques, it has remained relevant since its release in 1981

To start off with, you've mentioned that you tried to start a band with Charlotte Caffey, Joe Nanini and Tito Larriva but found little areas to play in a pre punk L.A. before they went on to form larger bands, what was this band called and was anything further documentation of it outside of memories of a rehearsal space?

Yes, I came back to Hollywood in 1975 and rented a large house which I called "X Projects". (I was already X-CRAZY in those days, after Malcolm X, the famous Black revolutionary). Charlotte and I had been dating so we also started to play music together. She was in a witty band called Manuel And The Gardeners, which did a lot of weird stuff. I got a very nice a-4-track tape recorder called The Dokorder. People started to visit X-Projects and Joe Nanini moved down from Santa Maria, where we had also been in a band together called Band X. After a while Tito Larriva (future Plugz frontman) and Joe Ramirez (future Eyes guitarist) showed up and we began recording demos together. Joe Ramirez moved into X-Projects too so we almost had a band then. Charlotte had been a keyboard player till then but Joe Ramirez and I taught her to play bass and she became the bass player. Joe Nanini, Joe Ramirez, Charlotte and I started to write songs together and that became a full band which we called Tornado Babies. Here's a photo shoot we did in front of some clothes dryers. We snuck in there and set it up as if they were huge amplifiers:



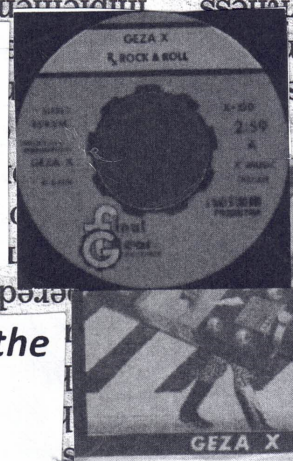
GEZA X JOE RAMIREZ, CHARLOTTE CAFFEY—TORNADO BABIES

The drums and guitars on the early Germs and Silver Chalice 7 inches sound phenomenal. When you were producing punk singles in the late 70s and early what was the methodology you followed?

I was lucky because I had worked in some real recording studios by then. I knew how to mike a drum kit and even an orchestra. Back then I still padded the drums with paper towels and tape, like on a disco song. But I had a completely original approach to recording guitars, one that was unconventional to say the least. I liked recording them DIRECT, the way a bass guitar was recorded in the mid-70's. I would put together a bunch of foot pedals and then run one channel of the console into another, sometimes chaining 3 channels together to get those brutal, exploding fuzz sounds. Later on, I would use amplifiers as well, but back then all my guitars, and some of my clients guitars, went directly into the console, which I would overdrive like a big fuzz tone. That's what I did on the Germs NO GOD single and a lot of Silver Chalice solos. And I always recorded to tape, which I also pushed way into the red. I have a 6th sense about how far I can push the equipment before it breaks down. Right before that, it, SCREAMS! Don't try that unless you're willing to destroy some equipment though, it's not safe to. I'm a tech and am able to fix the stuff I break!

What was Final Gear Records? You seemed to be heavily involved with the label

That was originally Kim Komet's idea. He was the singer of Silver Chalice and a fascinating cat. He thought the world was going into its "Final Gear", like a stickshift on a car. So we used it as the name of the Silver Chalice's label and I used it on my solo records too.



You did some famous demo recordings of the ill fated Screamers around the late 70s. What was the experience like trying to record the energy of the band? And do you think those demo recordings ever be properly remastered?

The Screamers were one of my favorite bands on the scene so when they asked me to be their roadie and sound man I jumped at the chance! I worked with them through their whole "golden period" and wanted very much to produce their albums but it was not to be. I recorded a set of demos in Paul Roessler's garage. They turned out pretty well, it sounded just like the band did live. But shortly after that, Dutch filmmaker Renee Daalder got into their heads, promising to make them video stars. Renee and I had many fights and eventually I left in disgust. By that time he had ruined the band. He totally undermined Tommy, who had been the taskmaster of the band previously. And somewhere during that time, Tommy made me ERASE the 4-track recordings from Paul's garage to record some stupid backing tracks for a live show.

Everything they did was ahead of its time but it was sad to watch it all unravel when Tommy lost control. The band was sorta S&M, there were heavy power trips going on. But it worked beautifully as long as Tommy was queen bitch. I want to state for the record that he and Tomata were top notch people and always treated me well and paid me well. It was the best gig in the underground. As for the recordings, what finally got released was a copy of a copy of a cassette that Tomata leaked before he died. So there may never be a real record of them unless Tommy miraculously can find the one existing mixdown cassette I made.



GEZA ON TOUR WITH SCREAMERS

What is the most underrated punk band from the 70s punk scene in L.A. in your opinion?

The Skulls, The Gears, The Mutants, The Omlits, The Zeros.

Theres a story of Bobby and Larson having troubles with their dilapidated gear, and in your attempt to fix it you took it apart and according to Josie Cotton you where petting the parts and talking to them (all of this from a 2005 Bored Out Interview) My question is did this work?

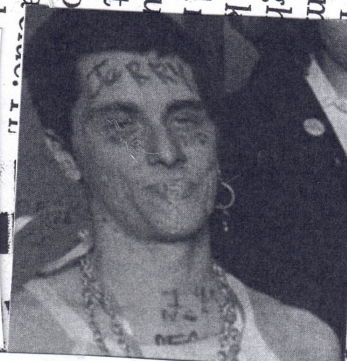
I have some gear I need to fix and this sounds like a good method Haha! I've always had a psychic connection with electronic gear. When I was two, I used to put screwdrivers into the wall outlets and create HUGE sparks that made a black scar above every outlet in the house. My parents installed special plugs but that didn't stop me. And I had a record player in the garage when I was 4 that used to give me a shock every time I put the metal arm on a record. Instead of traumatizing me, that just made me fall in love with records and music. My dad bought a do-everything box called The Recordio. It could make a tape. It could make a record, it could be a PA system. By the time I was about 10, I had taken over that thing and used it for my early sonic experiments. So as I got into recording, I started talking to the gear and trying to control it with my mind. I had read a lot about telekenesis and ESP, and felt that I could influence how the parts behaved. And of course I was on lots of drugs.

So when I ran across broken or uncooperative gear I would try to talk it back to life. That's a true story, there was a beat up Stephens 8-track recorder and a small console that were both completely out of commission. So I took all the parts out and laid them in a row on the studio floor. I told them "Look, we need you one last time. Do me a favor and work for us for a while. Then you can go bye bye when we are done." Well I put them back in and everything WORKED.

People thought I was a witch after that.

What was the Power Pals Fan Club and was it ever close to obtaining its goal of obtaining Telekinetic Powers to reshape history?

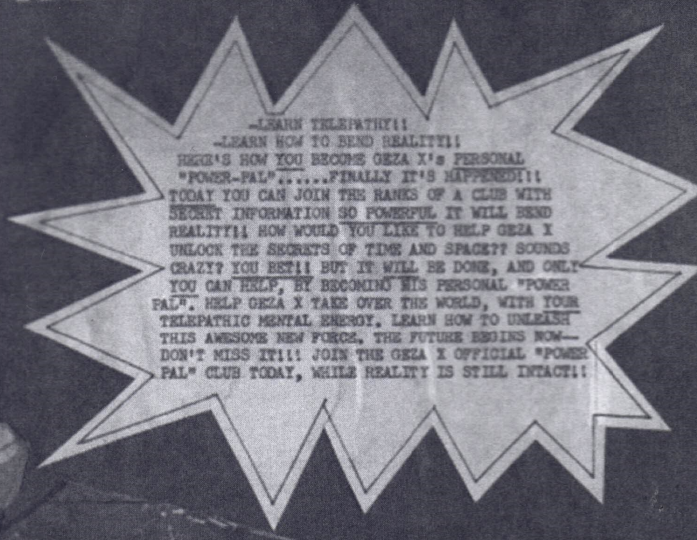
Well I wanted to start a fan club but of course it was heavily tinged with my ideas about ESP, Ancient Aliens, and the horrors of human history. In some ways I foresaw the current wave of humanity's downfall. I was concerned about the dumbing down of our educational system, the increasing commercialization of everything, mega-religion and mega-politics. But my "axe" is satire: I've always felt you can get more truth across with humor than with anger or violence. Yeah I've been angry at the stupidity of the system but that in itself is wickedly f. So I always left it ambiguous if I was serious or kidding. The overall message was what my song "We Need More Power" was about: Civilization is screwed. We are on our way DOWN when we should be evolving UP. We need telepathy, We need teleportation, we need weird science. Surprisingly, a lot of people "got" it and I chat with them on Facebook a lot. My page is filled with intelligent weirdos who feel like they don't fit in. I am their MommyMan.



A VERY DRUNK GEZA X



JOIN THE GEZA X "POWER" CLUB!



There is a quality to the women's... the carefully tended angles, the fine-tuned light, the way they exist mid-pause in a domestic action - that makes them appear unguarded and posed. Th

Are there any modern punk bands that you've taken an interest into? I know you've done some mastering work for Wonder Bread and Leeches

I love nearly every style of music from Jazz to World Beat to Classical. But I have a strong reputation in punk because of the records I've made. People send me music from all over the world to mix and master. Most of it is what you'd call "indie" or "punk" but a lot of it is just plain weird like my music. The sound I created, which I called X-music, has become a whole school of music now. Some of the bands I work with now sound incredibly like the Mommymen or Deadbeats did. So there's punk, there's Dada and everything in between. This year I remastered the entire PoshBoy Records catalogue. It was amazing to work on those punk classics. Some recent faves are BARLOG from Poland; COLOR TV; FACELIFT; SORRY ITS OVER; ZAD KOKAR from France; RICHARD SIMPSON; SHORT FUSES; JEEZ LOUISE.

HOBIA (uffet)

The influence of your original records and other L.A. staples like Dangerhouse records has led some of your 7 inches and 12 to sell for \$200+. What are your thoughts on the prices a lot of L.A. punk records and your records reach nowdays.

Well, naturally I'm flattered. But today's "collector" aesthetic is different from the reason those records were made. We were protesting the insanity of the music industry and how new artists didn't have a chance in the Reagan era of tax loopholes for big corporations. It's only gotten worse today. So I get mixed feelings because many of my friends died of drugs and poverty. The original punk bands from the mid 70's were underdogs, folk artists. It was very similar to Delta Blues, the squalor and hard times and tribal celebration of a shared and doomed history. We almost disappeared into the ground. The fact that punk has been elevated to museum-level art and fashion is fascinating and sort of creepy. And the fact that it has persisted and stayed current for so long is truly surprising to me.



Vortex is a community center that you help run that facilitate people looking to use art in a way to empower themselves and to cause social change. What have been some of your favorite experiences from your work with Vortex?

The best thing about it is being in the underground community again. Josie Cotton and I owned a very nice studio in Malibu California for 13 years. It was called Satellite Park and is where Elliot Smith made his last album "Garage On the Hill". The place was amazing, I was able to design it from scratch so it was a dream come true. But after 13 years I felt isolated and cut off from the street scene that had made me. So when I was offered a chance to help start a new venue in downtown LA, I was very into it. Yeah it's dirty and there's a lot of manual labor but it's what I do best—bring the sound so the community can party. I love the place.

GEZA'S FORMER STUDIO SATELLITE PARK THE VORTEX COMMUNITY CENTER



How do you think your experiences in music be different if you have access to the recording techniques of today?

How would You Goddam Kids sound if you had access to logic or protocols in the day?

It's a different world. People who say analog is better are only half-right. It's more like working with paint: Oils are deep and lush, Acrylics are bright and snappy. Where do you wanna go? What do you wanna do? What is available? I've always loved gear. I was always willing to work with whatever was there, large or small. I didn't care about the money or the horrible conditions. I just wanted to document what was in front of me. That's how I ended up recording a whole era. I didn't plan it like that, I was just obsessive-compulsive about music. If I fell in love with a band I wanted to record them no matter what. I knew the major labels weren't interested. That made it an emergency in my mind. I knew that if I didn't do it, perhaps no one would.

Finally, what are you doing at the moment? Is there anything you would like to plug?

Yes I'm working on a documentary called INSIDE PUNK. I'm hoping to have it finished by the end of 2020. It's about the early Hollywood punk scene and how it got started. Don Bolles of the Germs is my co-anchor. He and I contacted many bands, fanzines, photographers and a few historians as well. We did extensive interviews, sometimes 4-hours long. I had no idea how messy this would become or how long it would take to sort it all out. But now its all transcribed and we have a great timeline. I've had 3 editors who all dropped out when they saw what they had gotten themselves into. Luckily they all contributed to the great sorting. I have everything ready now and am about to start editing it myself with my wife Larva. She has worked with Annie Liebovitz and other major photographers so she has a good eye. Frankly its been a labor of love since I never like going back into the past. I've been in the Goth scene and the Burning man EDM scene since then. I prefer to look for new scenes but the Hollywood story hasn't ever been properly told so I guess it's my duty.



CLIFF ROMAN, JOHN DENNEY, DARBY CRASH, TOMATA DU PLENTY AND GEZA X AT THE MASQUE

Much thanks needs to go to Henke of Leeches for getting me into contact with one of my heros, and also to Jo and Strigi for helping me with writing the questions and editing my awful grammar.

none will provide any guarantees in the face of so many unknowns. Suspending all beliefs, however, can really leave you hanging. There's a reason contemporary scepticism is adjacent to conspiracy theory. Climate denialism, the Red Pill movement, anti-taxers and flat Earthers all imagine another group's truth as delusion, hoax, deception or distraction. It's difficult to occupy a position of radical self-doubt for long, but directing that doubt at others quickly morphs into paranoia and suspicion. If epicureanism offers the comforts of insularity, and stoicism provides quiet acceptance, scepticism gives us someone to blame for all of this, whatever this might be. Week four. Meet Diogenes. The most famous cynic lived in a tub on the

recuperate. The only viable option is my use. The rest of my household will have to live out, while Marna Bailey moves in. There's only one choice for week two. Epicureanism, the sick-it-up, nihilistic response to the current predicament. The stoics knew that sometimes life is a bucket load. What matters is that you keep on keeping on in the face of that. Stoicism is the philosophy of the stiff upper lip, the thousand-yard stare. It sometimes draws comparisons to Eastern Buddhism in its acceptance of the bad along with the good, and in not growing too attached to worldly things.

er wanted was to write, of us," even said it, admitted it or even said it, er wanted was new writing, "I loved theatre so much, admitted love was a source of earlest love was new writing, and so I "I loved theatre so much, admitted love was a source of earlest love was new writing, and so I "I loved theatre so much, admitted love was a source of earlest love was new writing, and so I

Chipmunks at 16 Speed

Never in my life did I expect Alvin And The Chipmunks to cause me some kind of mental distress but here I am!

Through a bad Youtube Recommendations wormhole I ended up on a video of the album Sludgefest by Chipmunks On 16 Speed. Ok it isn't an album, it's a compilation and it isn't even a real band, its Alvin And The Chipmunks records played at 16RMP on a turntable, ripped and uploaded to Youtube

Putting the video on I wasn't sure what I was expecting from it, but hearing a cover Blondies Call Me at 1/3 speed with uninterested vocals of hired studio musicians combined with guitars and drums more sludge filled than an incompetent waste facility just.... hit differently. Blame it on not being able to go to shows for nearly 3 months but I felt a strong emotional response it

Its a completely honest portrayal of pop music, there's no layers of shine and polish to the music, no effects or any postproduction magic, no positivity, nothing. Its completely honest. Alvin And The Chipmunks (in the 80s and in modern times) are sort of the ideal pop stars in the eyes of a label, made up by a focus group and with no real members, they're completely controllable. Every aspect of their being can be manipulated and altered in order to follow a set of ideals the label feels like will sell the most records. They are a brand more than a group of musicians, and brands don't have emotion

Slowing these recordings down removes this layer of protection. Nothing is hidden. The vocalists sound uninterested like they're prisoners being forced to pump out pop songs. All the instruments are at a bass level and drag on and on like the musicians are tired and just want to go home. Easy comparisons can come to sludge metal bands for this type of music especially when songs like Whip It sound sick as slowed and tuned down, but sludge metal is more purposeful, you can always justify it by saying that this is on purpose and the musicians secretly aren't that unhappy. With Chipmunks at 16 Speed there's no happiness here, its all empty is a fascinating way you cant turn away from

The music is nearly tragic in its themes despite it being renditions of only the poppiest and most popular 80s songs and turning them into hellish nightmare scapes. Either the lyrics become comical or intensely disturbed. Never realised how alarming the lyrics to My Sharona really are. Its something you really only get listening to it tired and wanting to go to bed



Leah Senior

Leah Seniors talent is the sound of introspectively floating about the clouds with a sense of doubt and hope. With three incredible solo albums and two with Girlatones, her angelic voice can knock down a room as I witnessed in cactus room last year

Hello Leah, how have you been recently?

Enjoying the quiet life.

How did you get started in music? When did you know you wanted to pursue music?

When I was in primary school I used to stand under a big pine tree and sing Beatles songs to myself. I've always been pretty obsessed with music. My mum used to sing songs with us at home too. She sings classical music.

What was the first show you ever went to?

Hmm. The one that stands out in my mind is going to Melbourne to the Tsunami Relief concert at Sidney Myer Music bowl. A bunch of old bands played, I was thrilled to see Debbie Harry perform.

What are your biggest influences? Do you find yourself more influenced by musicians of the past or by what modern people are doing?

I really gravitated towards insular songwriters like Jimmy Campbell, Sibylle Baier, Robert Lester Folsom and Jessica Pratt. I have always preferred music that calls from the past. I am also influenced by the musicians I am surrounded by like Zak Olsen (Traffik Island), Jesse Williams and Zoe Fox.

Girlatones recently released *Honk If You're Honky on Lost and Lonesome*, how do Girlatones songs differ from songs for your own solo music?

Well all the songs in Girlatones are written by Jesse so they have the wonderful Jesse lens! Jesse has a way of writing that is more direct than my more poetic style and his music is often humorous. Girlatones sound is influenced more by the power pop and indie pop traditions.

The video for *Get To The End* by Girlatones was filmed in Warnambool, I've spent a lot of time in warnambool through my life since my family lives up there, what drew you to Warnambool to do the film clip?

I grew up in Warnambool. Girlatones and Traffik Island were playing a show together down there and so we invited our friend Jessica Barclay Lawton to come along and film for fun.

When playing live, do you prefer to play with some sort of band behind you or by yourself?

I like both. I am pretty out of practice in terms of performing solo though. I love playing as a trio with my sister Andi singing harmonies and Jesse playing guitar but also more recently I have really enjoyed playing with a full band. They are all such good musicians in their own right and it's fun to share music together.

Where do you begin writing a Leah Senior song? How does a song typically come into being?

Ahh lots of different ways. Mostly struggle, occasionally slippery things come in.

Do you have a favorite song you've ever written? If so, why is it special to you?

I really like all the songs off my second album. I am still happy playing any of them. Particularly I think the song "All My Friends" has something special and spooky about it when we play it sometimes.



Your first album is an incredibly sought after release with people trying to sell it for \$500 at the moment, how do you feel about this sort of black market for your music and can we expect a repress soon?

That is crazy to me. I have had a few people contact me about it but I am not sure if they are the only ones haha so not sure if a re-pressing is called for. I feel kinda self conscious about that album now. I don't think that someone should ever have to pay that much money for a record though. Maybe a re-pressing down the track.

You just released a new single called Evergreen, what is it about?

This is one of the first songs I wrote on piano. It's a song about feeling stuck. I am hard on myself when it comes to creativity and I get fed up at how long it takes me to get anything done! The metaphor of Evergreen kind of means feeling ever naive or underdeveloped whilst all the people around me seem to be finding their place.

Evergreen also has an incredible music video, tell me about it!

It was a really fun day! I got all of my band (apart from drummer Luke Brennan who wasn't available unfortunately!) to dress up in medieval costumes. We went to Kryal Castle which is this bizarre recreation of a medieval castle near Ballarat and basically just messed around. The film clip was shot on super 8 by great friend and talented movie maker Jessica Barclay Lawton.



What direction are you taking with your latest release? I've noticed the single is a bit more upbeat and contains more of a backing

Well these songs have come from a different part of me. My previous album in particular came out of the classic emotional mid twenties period of my life. I am more stable now and so my songwriting has come from a more playful place. This album is definitely more band focussed. Just a natural progression, can't stop the changes even if you want to.

Your next album The Passing Scene is coming out on Flightless Records, is it intimidating to work with a label as massive as Flightless?

Well I still feel free to make what I want, which is the most important thing. In some ways they don't really operate like a massive label.

The production on your latest effort is absolutely incredible, Who recorded it and where some memorable moments from recording your latest album?

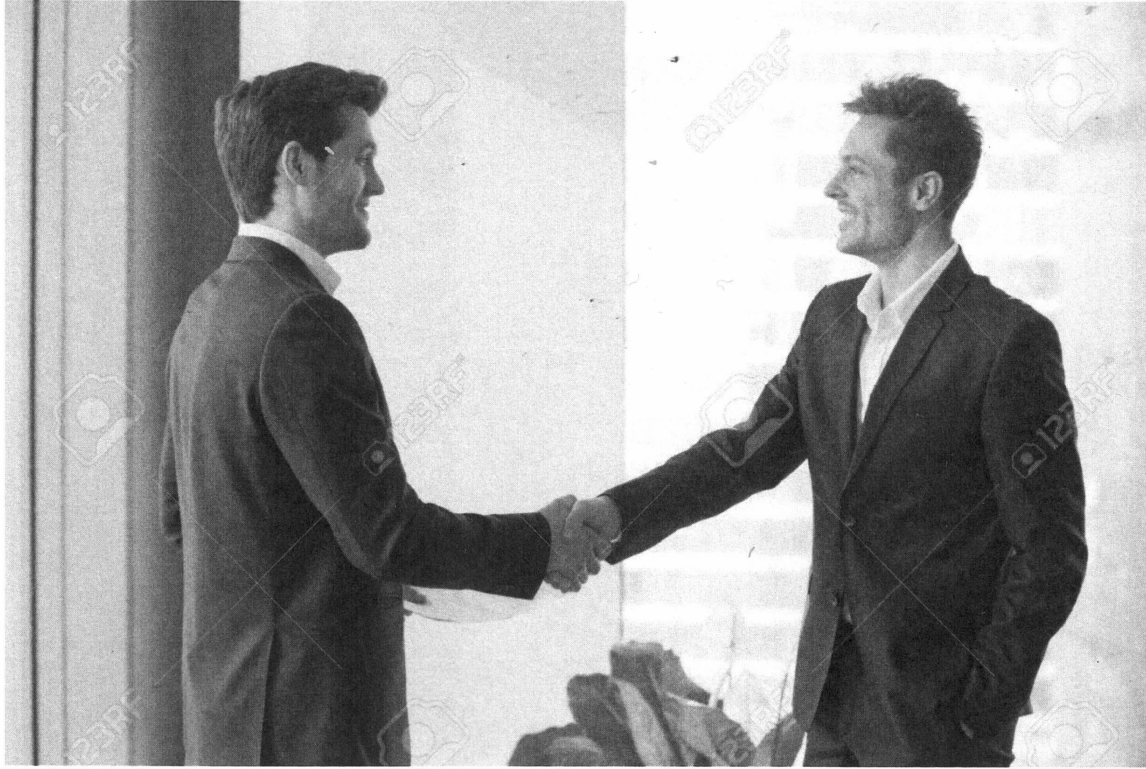
Well Jesse recorded the whole album at home on our reel to reel. We would chuck mattresses up in the lounge room and play together as a band- can't really beat the sound of a band playing together. And this method is also way more fun. Jesse has been teaching himself to record over the last few years and with every release he is getting better and better. We really worked together as a team on the production elements of this record.

Finally, is there anything else you want to say to the reader?

Do be dooo !

Leahs next album "The Passing Scene" will be out on June 12th on Flightless Records with an incredible lenticular cover and even more incredible music on the inside

SHOULD PUNKS BE ALLIES?



I Suffer from a bad case of musical paranoia and imposter syndrome. I struggle to feel like “welcome” in any music scene or whatever you want to call it, I feel like I’m the odd one out in the room, the kid no one wants to talk to. I know this isn’t the case but it’s something I have to deal with in my dumb stinky head any time I talk to any cool musician. My musical paranoia has come through most potently when writing this zine.

The hardest part is my perceived split in the music scene. It feels like most bands fit into around 3-4 friendship groups that cater for each other. These friendship groups support each other, play each others shows and have late night shenanigans with each other. This is a fantastic thing, the formation of micro sections based around a label or a certain idea allows for more labels to release more stuff and for more bands to sell more records. It makes writing this zine hell.

For some reason, my musical paranoia makes me feel like these scenes shouldn’t cross. That these groups don’t want to come into contact and if I interview people from outside of their zine they’ll for some reason refuse to read it. I know it’s a completely moronic fear but its my biggest concern when putting together a zine.

“I like X band but Y Band is outside of my scene so I shouldn’t read this zine” or “I don’t want to be in this zine because X band is out of my scene” is what I feel like most people will do when they pick up a copy of Magnetic Visions mainly because I’m not strongly set in any one of the micro scenes, I float between all of them quite freely studying and admiring them intently yet always feeling so distant, like a fly on the wall to a shared office building.

The fear has put me off interviewing so many artists I completely adore as I feel like each issue needs to “align” with a certain friendship group, that all my zines need to be completely set on one theme and should not deviate in any way or else they’ll suck and no one will read them and everyone will come together to throw eggs at me

Reading that back, I’m an dingus and I need to change. But its going to be a slog. I want Magnetic Visions to be a complete cultural archive for punk in the internet age like many zines before me. I want everyone to be represented and seen. So that will involve having to put aside my weird fear and imposter syndrome to try and complete that goal

Punks should be allies, but I’m not allies with myself

REVIEWS



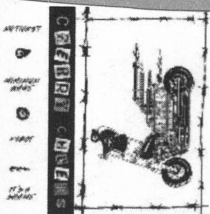
Aggressive Hugger – Topsoil

The second taste of Tom Whytes solo musings as first covered in issue one is just as delightful and unstable as it ever was with delightful hints of a more pop direction in songs like Bones and Timeskip while remaining as experimental and kooky as ever



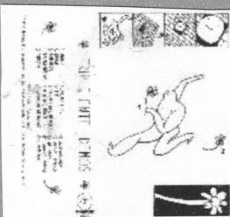
Kitchen People – Planet Earth

Perth's synth punk kings drop down on Warttmann Inc for five cuts of off the wall, sugar fulfilled, back bending stabs of blaring synths and smashing guitars over rambling lyrics that recall a long lost hardcore version of the screamers in its teeth smashing grooves



Cherry Cheeks – No Ticket

A quarantine tape with a sense of a long lost love being kept away from you with airtight synth grooves and lamenting vocals stacked on four chords and infectious melodies, No Ticket provides some hope for those stuck in Florida



Triple Ente – Demos

The Spanish punk band collects their past three incredible cassettes onto one spool with this headshaking comp. Egg Punk at its absolute best sounding like the long lost NWI demo tape you've always dreamed of having in your cassette collection



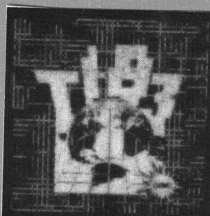
Men And Health – Devil In A Suitcase & Jesus In A Pocket

Another genius slice from Spanish label Discos Peroquébien, this charming tape jumps all around from softer sounds of lovely guitar melodies to teeth smashing incomprehensible splats of noise and sound around a steady drum machine beat. I cant crack the code but I love trying



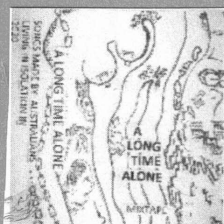
CB Radio Gorgeous – EP

Another Midwest transmission from the frenzied CB Radio Gorgeous and in my opinion its their best sounds yet. Production so tight you could tie a tightrope to it, riffs as slick as an oil spill and an infectious energy that cannot be topped, this EP is the sound of the summer summer we never got



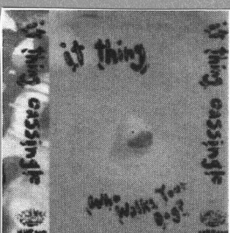
TI-83 – Demo

The sound of a robot uprising of math nerds. TI-83s demo is as cold and calculated as a mind numbing math class with an added frenzy and rock edge seen in few digital hardcore bands. It knows how to turn it down a notch to hit you in the head even harder



Various Artists – A Long Time Alone

A sprawling and incredible compilation featuring the very best of Australian artists. Blow Bloods latest compilation is a snapshot of a time of loneliness in the Melbourne music scene with countless highlights and no lows, A Long Time Alone is hopefully the last isolation compilation needed



It Thing – Cassingle

Tasmania shows its punk chops with their own It Thing. A snotty and disenfranchised two track tape as fresh as it is a callback to the greats of the past. These kids need a promotion to big dog status as soon as they can

Send us your music for review billy.g.twyford@gmail.com

Next Issue featuring...

Nick Normal

Slingshot

Olivia

Stuff That's Available.....

Issue 1-2 A5 Zines: \$5

Issue 3 A5 Zine: \$6 (all three for \$13)

Billiam, 4 Dots Tape: \$5

IBBB, Brown Paper Bag Tape: \$4

Sylvie S, Debut Ep Tape: \$5

**Inquire at email below
for stock prices**

Instagram @magneticvisionszine

Find us online magneticvisions.neocities.org

STATE OF CALIFORNIA **MARRIAGE LICENSE** BOOK 2598 PAGE 182 15626
NO. 10154 COUNTY OF LOS ANGELES

TO ANY JUDGE OF THE SUPREME COURT, JUSTICE OF THE DISTRICT COURT OF APPEAL, JUDGE OF THE SUPERIOR COURT,
JUDGE OF THE MUNICIPAL COURT, JUSTICE OF THE PEACE, JUDGE OF ANY POLICE COURT, CITY RECORDER, PRESTBY OR MINISTER
OF THE GOSPEL OF ANY DENOMINATION:

YOU ARE HEREBY AUTHORIZED AND LICENSED TO SOLEMNIZE THE MARRIAGE OF

JOHN J. GORDON BIRTHPLACE N.Y. COLOR WHITE
C.R. RACE

John J. Gordon 725 S Westlake La
white 23
new york N.Y.
cup work

Phyllis Joyce Stalaker
white 21
Nebraska
Waitress

NAME OF FATHER John Joseph Gordon
BIRTHPLACE New York
NAME OF MOTHER Rose Emma
BIRTHPLACE New York

NAME OF FATHER Richard James Stalaker
BIRTHPLACE Nebraska
NAME OF MOTHER Mildred
BIRTHPLACE Nebraska

DATE MAY 11 1946 COUNTY OF Los Angeles, Calif.
MAY 11 1946

John Joseph Gordon Phyllis Joyce Stalaker
CERTIFICATE OF PERFORMANCE PERFORMING CEREMONY
JOHN J. GORDON
PHYLLIS JOYCE STALKER

Wedding Manager - 3201 N. Pico Blvd. Los Angeles, Calif.
MAY 11 1946
Mrs. Dorothea DuBois
3201 N. Pico Blvd. Los Angeles, Calif.
Presbyterian Minister
Los Angeles, Calif.

DEPARTMENT OF PUBLIC HEALTH, CERTIFICATE OF REGISTRY OF MARRIAGE

Contact us!

billy.g.twyford@gmail.com

This zine was made by Billiam :)